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Royal Academy this year. It was a popular success. This artist seldom fails in producing a strong likeness; the individuality of the sitter is sure to be vividly presented, but it is too often at the sacrifice of artistic qualities, which a master of portraiture cannot afford to ignore. Mr. Herkomer as we have said is still a young man. We know what his art is and what it has been. Combined with much technical skill, acquired through years of indefatigable industry, he has originality in conception and vigor in execution. The sympathetic feeling of humanity is breathed into every work which we have seen from his brush. His great strength lies in the force of his character painting. If he should die to-morrow, it is on this that his reputation would rest. His lot for many years was cast with those in humble life. Personal hardships have drawn him very close to them in sympathy. That there is poetry in the commonplaces of existence for those who will seek it, no one knows better than he does. It is in such scenes as the hospital, the workhouse, and the village street, that he has found his most successful subjects, and these he has seldom failed to invest with pathos. As we have said, we know what Mr. Herkomer's art is and what it has been. It is natural to conjecture what it *will* be. As he is not the man to be satisfied to remain where he is, and as—if he knows his own mind—he will as heretofore go to contemporary life for his subjects, it is probable that his future work will simply be characterized by a higher development of those artistic qualities in which some of his pictures—his portraits especially—are singularly deficient. Much depends, however, upon the degree of attention he intends hereafter to devote to painting. If he should give to this branch of his art his whole time, there can be no reasonable doubt that he will achieve a very high rank indeed among contemporary painters.

Mr. Herkomer is not satisfied, like other painters, to limit himself to the reproduction of his own

All these projects in themselves are laudable enough. We cannot but think, however, that they can only be successful to the detriment of the higher development of Mr. Herkomer's skill as a painter.

ADVICE TO YOUNG PAINTERS.

THE meeting of the Composition Class of the Art Student's League was, on a recent Saturday evening, made particularly interesting by the presence of Mr. Hubert Herkomer, who addressed the pupils on portraiture. Portraiture had many difficulties to contend with. In presenting a man just as he stands, trousers were necessary. Hands, too, were important; no two men ever place their hands alike. Portrait-painters must study the lighting-up of a face as the form of the features changes. Different expressions of face must be selected. Mr. Herkomer spoke of his recently-painted portrait of James Russell Lowell, a delightful gentleman, but all over a schoolmaster, of strong contradictory mind, a slow, laborious talker, who had a certain twinkle in his eye which did not, however, destroy "the steel in his eye." The portrait-painter must possess the power of grasping characteristics beside the artistic quality necessary to the "rightness of things," as Ruskin says. Mr. Herkomer advised close study of nature. He himself studied nature without sketches, and built himself a hut which turned on a pivot, in which he could live for two months and study the landscape subject as he would a face. The principles of landscape art are the same as those of portraiture. An artist should paint nature, be it man or landscape, at its best—should study and seize effect. This, if realized, is the greatest art. An artist need not paint buttons unless the sitter wishes for buttons, in which case they develop the character of the sitter. The

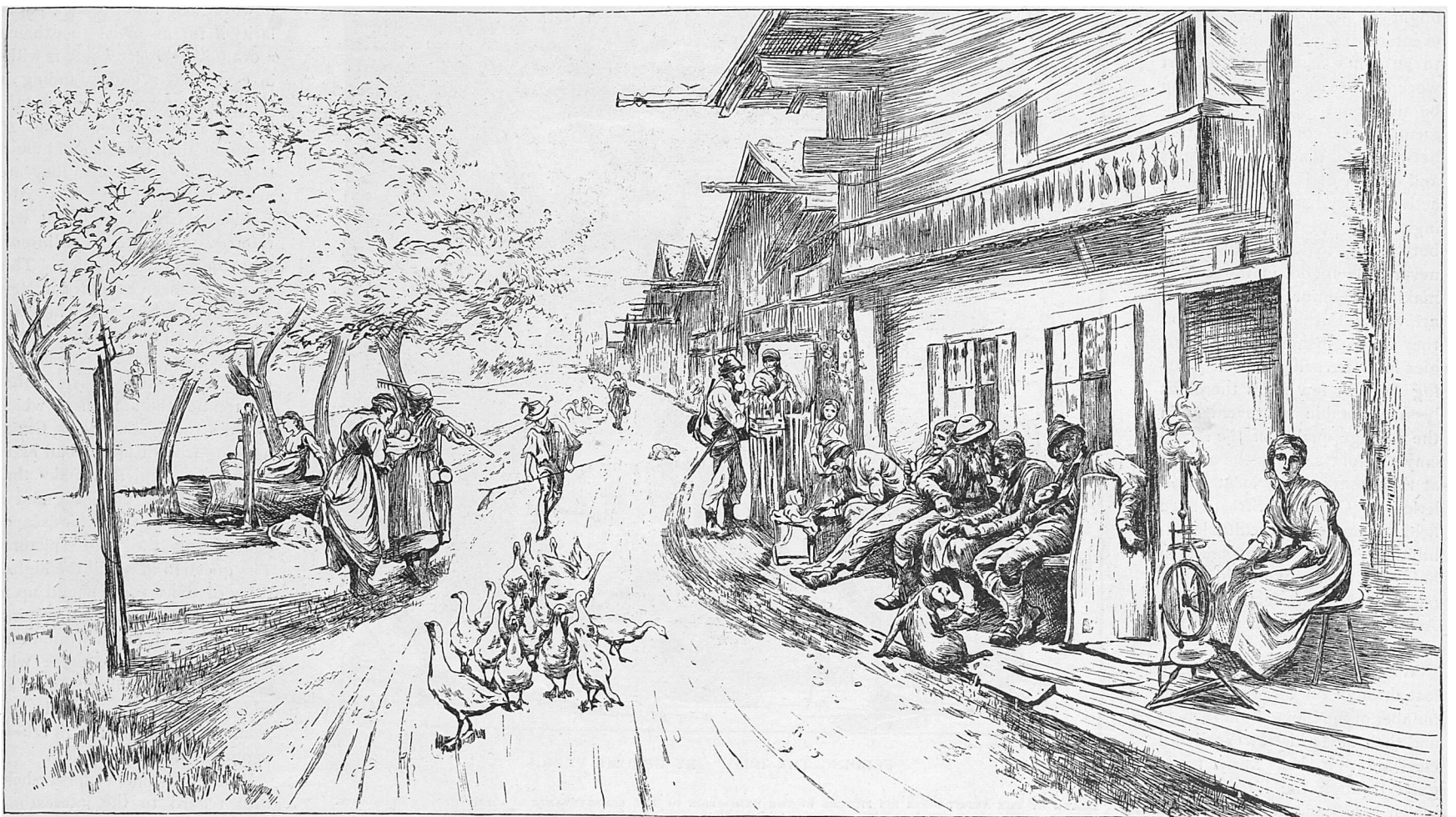


"MISSING." BY HUBERT HERKOMER.

FROM HIS PAINTING AT THE ROYAL ACADEMY IN 1881.

work. He has inherited from his father a taste for modelling, and is now designing a set of silver spoon

buttons unless the sitter wishes for buttons, in which case they develop the character of the sitter. The



"AFTER THE TOIL OF THE DAY." BY HUBERT HERKOMER.

FROM HIS PAINTING AT THE ROYAL ACADEMY IN 1873.

But he has so many hobbies that no one but a veritable Angelo could do justice to them all. He is an etcher and engraver of much skill. Etching, of course, is legitimately a cognate branch of his profession. But

handles. An art school founded upon a peculiar theory of tuition is his pet scheme, to be put into execution on his return to England. Of his desire to turn the streets into art galleries for the people our readers are aware,

artist should not interfere with the costume of the sitter. Idealism and realism are in everything. Artistic quality is the essential. The selection of moments and attitudes is of more importance than invention,